



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, April 2, 2023 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
First Lieutenant Darren Y. Lin, conducting

Sacred Hymns, Songs, and Sounds

Johann Sebastian Bach (1685–1750)
transcribed by Donald Hunsberger*

Passacaglia and Fugue in C minor, BWV 582

John Philip Sousa* (1854–1932)
edited by The United States Marine Band

President Garfield's Inauguration March

William Walton (1902–83)
transcribed by William Duthoit

Coronation March, "Crown Imperial"

INTERMISSION

Caroline Shaw (b. 1982)

and the swallow (2021)

David Maslanka (1943–2017)

Symphony No. 4

*Member, U.S. Marine Band

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PROGRAM NOTES

Passacaglia and Fugue in C minor, BWV 582

Johann Sebastian Bach (1685–1750)

transcribed by Donald Hunsberger*

Passacaglia and Fugue in C Minor, BWV 582 is originally a work for harpsichord with pedal and later transcribed for organ. It is not known precisely when Johann Sebastian Bach composed the work, but sources point between 1708 and 1717, during his second residence in Weimar. The autograph manuscript of BWV 582 is considered lost; the work, as is typical for Bach's and his contemporaries' works, is known only through copies. This work has been transcribed many times, for a variety of ensembles.

In his Passacaglia and Fugue, Bach utilized two of the Baroque era's most pervasive musical forms. True to form, a set of variations unfolds above a repeating bass line in the Passacaglia. The simple eight-measure melody, believed to have been borrowed from the French composer André Raison (Bach's contemporary), is repeated throughout the piece, while twenty variations are layered on top. Nineteenth-century composer Robert Schumann described the variations of this work as "intertwined so ingeniously that one can never cease to be amazed." After the variations and an overwhelming tutti, the passacaglia is quickly followed by a double fugue. The Fugue utilizes the first half of the Passacaglia theme as its subject, and a transformed second half as the second subject. Both are heard simultaneously in the beginning of the fugue.

Donald Hunsberger's setting of Bach's Passacaglia and Fugue was crafted for an expanded wind section. Each of the twenty variations and twelve statements of the fugue are represented by a specific coloring (instrument) but are constructed in such a way that they are unique yet connected. The instrumentation selected provided a wealth of solo colors in both the woodwind and brass sections; octave doublings and timbre couplings have been utilized to employ the outer tessituras of each instrument. There has been no direct attempt to reproduce the vast tonal resources of the organ, although Hunsberger kept in mind the coupling principle inherent in the overtone mechanism of the organ.

President Garfield's Inauguration March

John Philip Sousa* (1854–1932)

This work was composed by John Philip Sousa for the new president just a few months after Sousa became Director of the Marine Band. Sousa was said to have felt a kinship with James A. Garfield as they were both Freemasons. Despite Sousa's twelve-year tenure as Director of the Marine Band, spanning multiple presidencies, he dedicated only two works to a president by name, and both were to Garfield: this celebratory march and a funeral march, following the president's tragic death at the hands of an assassin seven short months later.

Coronation March, “Crown Imperial”

William Walton (1902–83)
transcribed by William Duthoit

William Walton was born in the industrial town of Oldham in Lancashire, England. Both of his parents were professional singers, and at age ten he entered the Cathedral Choir School of Christ Church at Oxford University. While at Christ Church as a chorister and later an undergraduate, Walton became interested in composition and began to carefully study the music of prominent masters such as Claude Debussy, Maurice Ravel, Sergei Prokofiev, and Igor Stravinsky. Unfortunately, Walton failed his exit examination and left Christ Church in 1920 without a degree.

While in Oxford, Walton befriended an aristocratic and well-connected family, the Sitwells. He ended up living with them for almost fifteen years, and during this time, introduced Walton to prominent composers and literary figures. Not only did they provide Walton with a lively cultural education, he was also afforded time and resources to develop his own compositional talents. By the early 1930s he had earned a place of prominence in the British musical establishment that only grew in his later years. He was knighted in 1951 and received the Order of Merit in 1967.

Throughout his long and distinguished career, Walton was equally immersed in composing music for the concert hall, for the stage, and for film, including the famous adaptation of *Henry V* starring Sir Laurence Olivier. As one of the leading composers in England in the early twentieth century, Walton was also often called upon to compose music for special occasions of national importance. In addition to this coronation march for King George VI in 1936, he also wrote “Orb and Sceptre” for Queen Elizabeth II’s coronation in 1953.

and the swallow (2021)

Caroline Shaw (b. 1982)
transcribed by Danielle Fisher

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalía, Renée Fleming, and Yo-Yo Ma, and she has contributed music for films and television series including *Fleishman is in Trouble*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, and Beyoncé’s *Homecoming*. Her favorite color is yellow, and her favorite smell is rosemary.

Originally a choral work, Shaw composed *and the swallow* for the Netherlands Chamber Choir in 2017. In reflecting on the Syrian refugee crisis, Shaw was struck by the text “how beloved is your dwelling place” from Psalm 84. The comforting work moves seamlessly from sections of anxiety and those of repose. The wind ensemble version was transcribed by composer Danielle Fisher for Tyler Austin and the Maryland Chamber Winds.

Symphony No. 4

David Maslanka (1943–2017)

David Maslanka was born in New Bedford, Massachusetts and lived in Missoula, Montana. He attended the Oberlin College Conservatory in Ohio where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, before completing master's and doctoral studies in composition at Michigan State University in East Lansing where his principal teacher was H. Owen Reed. Maslanka's music for winds has become especially well known. Among more than forty works for wind ensemble and concert band are seven full scale symphonies, twelve concertos, a Mass, and many concert pieces. His wind chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. His compositions have been performed by prominent ensembles throughout the world and recorded on numerous labels including Albany, Reference Recordings, BIS (Sweden), Naxos, and Klavier labels. Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York. He was also a freelance composer and collegiate resident clinician. His Symphony No. 4 was completed in 1993 and quickly became a staple in the wind repertoire. The composer offers the following regarding the inspiration of the work:

The source that gives rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work - its construction principles, its orchestration - but nearly impossible to write of its soul-nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed - the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune *Old Hundred*, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You* and *Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental "Abraham Lincoln" offers a picture of Lincoln in death. Lincoln's close friend, David Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln's face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln's journey to final rest at Springfield, Illinois. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing *Old Hundred*, the coffin was removed to the waiting funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for his age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It

wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln, for the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used *Old Hundred*, known as the *Doxology* - a hymn to God; *Praise God from Whom all Blessings Flow*; *Gloria in excelsis Deo* - the mid-sixteenth century setting of Psalm 100.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.